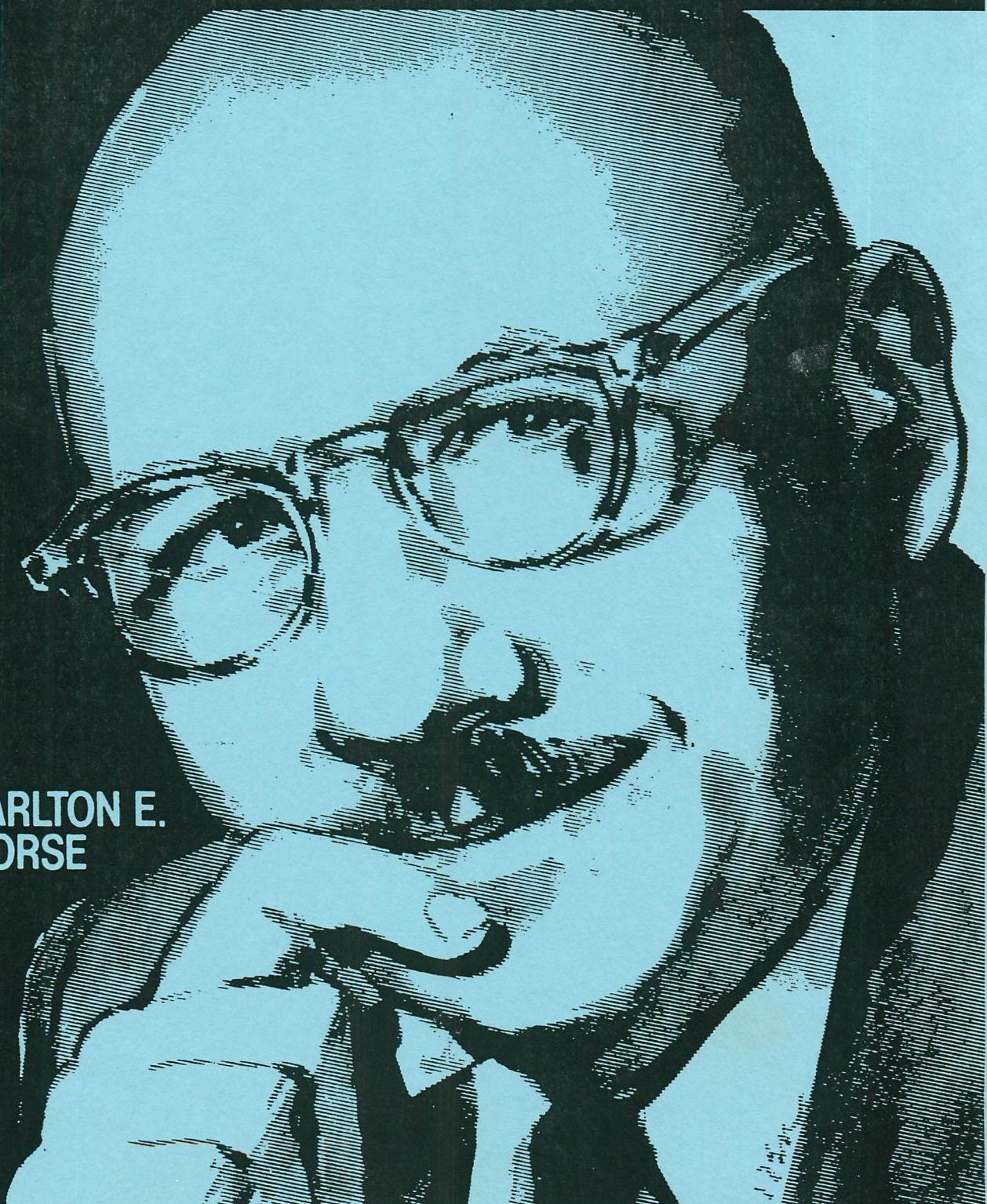




**One Man's Family &
The Cisco Kid look at
life again at the 22nd
Friends of Old Time
Radio Convention
Oct. 23-25, 1997**

Holiday Inn North, Newark, NJ



**CARLTON E.
MORSE**

--REVISED--

The New, Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

*written by Jay Hickerson, October, 1996
Editor of Hello Again*

- # *520-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound)*
- # *Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.*
- # *Includes theme music titles if known.*
- # *Lists ALL shows available to collectors*

**INCLUDES ALL INFORMATION TO
DATE. INCLUDES FIRST REVISED
SUPPLEMENT**

Cost: \$50 plus \$4 postage and handling

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FAX (203) 281-1322 E-mail: JayHick@aol.com

October 4, 1997

SPECIAL GUESTS

ARTHUR ANDERSON – *Hotel For Pets, Let's Pretend*
GEORGE ANSBRO – (Announcer) ABC
JEANNE BATES – *One Man's Family; Shorty Bell*
BARNEY BECK – (Sound Effects Artist) Mutual
JACKSON BECK – (Announcer) *Superman; Mark Trail; Cisco Kid*
VIVIAN BLOCK – *Let's Pretend*
EDDIE BRACKEN – *Eddie Bracken Show*
WARREN BRYAN – *Stella Dallas; Orphans of Divorce*
EUGENE CLARK – Engineer for Mutual
LON CLARK – *Nick Carter*
FRANK COGHLAN – *Lux Radio Theater* (Serials) Captain Marvel
DIX DAVIS – *One Man's Family; A Date With Judy*
DOLLY DAWN – (Singer) with George Hall and own group, Dolly Dawn and the Dawn Patrol
SAM EDWARDS – *One Man's Family; Fort Laramie*
RAY ERLENBORN – (Sound effects) *Al Pearce, Gateway to Hollywood*
HARRY FLEETWOOD – *Music Through the Night* (WNBC)
BARBARA FULLER – *One Man's Family; Stepmother*
EARL GEORGE – *Captain Midnight, Ma Perkins, Doc Savage*
BOB HASTINGS – *Archie Andrews*
PAT HOSLEY – *A Brighter Day*
BETTY JOHNSON – (Singer) Breakfast Club
RAYMOND EDWARD JOHNSON – *Inner Sanctum, Young Hickory*
KITTY KALLEN – (Singer) Curt Massey Show
REX KOURY – (Musical director) *Gunsmoke*
RUTH LAST – *Let's Pretend, Quiet Please*
ABBY LEWIS – *House in the Country, Road of Life*
TED MALLIE – (Announcer) Mutual

LEONARD MALTIN – (TV) Entertainment Tonight
TYLER McVEY – *One Man's Family; Gene Autry*
BOB MOTT – (Sound Effects Artist)
JEANETTE NOLAN – *Gunsmoke; March of Time*
BILL OWEN – (Announcer for Mutual)
GEORGE PIRRONE – *One Man's Family*
PETER RANKIN – *Buster Brown; The Shadow*
ELLIOTT REID – *March of Time; Lorenzo Jones*
CLIVE RICE – *Bobby Benson*
ROSEMARY RICE – *Archie Andrews*
LARRY ROBINSON – *Let's Pretend*
ADELE RONSON – *Buck Rogers, John's Other Wife*
JEAN ROUVEROL – *One Man's Family*
MARGOT STEVENSON – *The Shadow*
SYBIL TRENT – *Let's Pretend*
FRANCES von BERNHARDI – (Casting Director)
MIRIAM WOLFE – *Let's Pretend, Witch's Tale*
BETTY WRAGGE – *Pepper Young's Family*
JANET CANTOR GARI – Eddie Cantor's Daughter
BRIAN GARI – Eddie Cantor's grandson
MARLA CANTOR – Daughter of Charlie Cantor
MILLIE MORSE – Widow of Carlton E. Morse
MARGE ROSS – Widow of Terry Ross

This convention is dedicated to
Terry Ross

SCHEDULE - 1997

Wednesday: Complimentary Wine and Cheese for overnight guests and committee from about 6 – 10 pm; Dealers can start setting up in the afternoon

All programs in the Lenox/Tiffany Rooms; All re-creations in the Dresden/Lenox/Tiffany Rooms

Readings, meetings in the Sutton Room

Dealers in Conference, Waterford and Ascot Rooms

Thursday:

9:00 – 5:00	Dealers
1:00 – 2:00	A Visit with Bill Murtough
1:30 - 2:30	Radio Books and Magazines (Frank Bequaert and Dave Siegel)
3:00 – 4:00	“Three Decades of Collecting and Beyond” by Terry Salomonson
4:30 - 5:30	Favorite Holiday Shows (Gary Yogg)
5:30 – 8:00	Cocktails and Dinner; raffle
8:00 – 8:45	Original re-creation by Edgar Russell III “Kiss From a Little Old Lady”; Directed by Arthur Anderson; music by Rex Koury
9:00 – 10:30	One Man’s Family Reunion II; hosted by Mike Sprague and Ed Titus

Friday Morning and Afternoon

9:00 – 5:00	Dealers
9:00 – 9:45	A Visit with Frank Coghlan
10:00 – 10:45	Asians on Radio (Jack French)
11:00 – 11:45	Science fiction, Horror and Fantasy, Yesterday and Today (Gordon Payton; with Jim Widner, Roy Hill, Barry Hill)
12:00 – 1:00	Superman Panel (Anthony Tollin)
1:15 – 2:00	More CBC Radio (Sam Levene with Carl Banas, Miriam Wolfe and Ken Borden)
2:15 – 3:15	Salute to Walter Gibson (Anthony Tollin)
3:30 – 4:30	Author’s Panel (Bill Owen, Frank Buxton, Leonard Maltin, Tom DeLong, Frank Coghlan, Anthony Tollin)
4:45 – 5:30	The Dave Warren Players present “Duffy’s Tavern”

Friday Evening

5:30 – 7:45	Cocktails and Dinner, raffle
7:45 - 8:30	A Lighter Look of sound effects (Bob Mott, Ray Erlenborn, Barney Beck and John Rayburn)
8:45 - 9:15	Re-creation of X – 1 “Zero Hour” by Ray Bradbury
9:30 – 10:15	Re-creation of Fort Laramie with Sam Edwards; produced and directed by Don Ramlow and Jack French

Saturday Morning and Afternoon

- 9:00 – 3:00 Dealers
- 9:00 – 9:45 Re-creation by Atlanta Radio Theater Company; Dr. Geoffrey Stanhope “In the Hour of the Wolf”
- 10:00 – 10:45 The Andrews Sisters (Boogie Woogie Girls, Gary Yogg and Ed Clute)
- 11:00 – 11:45 Radio to TV Transition (Mitchell Weisberg)
- 12:00 – 12:45 Gotham Radio Players Present **The Green Lama**
“The Adventure of the White Lady;” produced
and directed by Steve Lewis and Max Schmid
- 1:00 – 2:00 Salute to Big Bands and singers; with Betty Johnson, Kitty Kallen, Dolly Dawn (hosted by Mike Henry)
- 2:15 – 3:30 The 60th anniversary of the Hindenburg: A multimedia look at Herb Morrison’s non-broadcast that killed an industry (Lee Munsick, Bill Jaker and Michael Biel)
- 3:45 - 4:30 Raymond Edward Johnson reads “The End of the Age”
- 4:45 – 5:30 Re-creation (Meet Corliss Archer) with Rosemary Rice and Sam Edwards; directed by Frank Buxton

Saturday Evening

- 5:30 – 7:45 Cocktails and Dinner, raffle, some awards
- 8:00 – 8:45 Re-creation: I Remember Mama with Rosemary Rice; Directed by Gary Yogg
- 8:45 - 9:15 Awards
- 9:30 – 10:15 Cisco Kid with Jackson Beck; directed by Anthony Tollin

OTHER INFORMATION

Sutton Room will be available much of the time from Thursday through Saturday night. It should be used for interviews, meetings and rehearsals.

1 . No smoking in convention area and any other place on main floor.
This means NO SMOKING in halls and near registration area.

2 . Do not interview in hallways and please do not congest the registration area.
Interviews are to be held in the Sutton/Ascot rooms mentioned above.

3. Interviews and autographs are NOT to be gotten in the workshop rooms after the workshops. Use Sutton Room. We must get ready for the next workshop.

4. A cash sandwich bar will be open for lunch on Thursday, Friday and Saturday in convention area. Complimentary coffee, bagels and muffins will be available Thursday, Friday and Saturday mornings.

5. All audio and video tapes of the convention can be ordered from AVPRO, Box 1392, Lake Elsinore, CA 92531; (909) 244-5242

COMMITTEE AND WORKSHOP LEADERS

GENERAL CHAIRMAN:

Jay Hickerson

PROGRAM AND RE-CREATION DIRECTORS: Don Ramlow, Arthur Anderson, Anthony Tollin, Gary Yogg, Frank Buxton, Bill Nadel, Mike Sprague, Ed Titus, Dave Warren, Henry Howard, Max Schmid and Steve Lewis

MUSIC COORDINATOR

Ed Clute

PUBLICITY:

Sean Dougherty

CONVENTION GUEST COORDINATORS

Jeff and Walt Muller

RIDE COORDINATOR

Bill Nadel

SOUND ENGINEER

Bill Siudmak

SOUND EFFECTS

Ray Erlenborn, Bob Mott,

Anthony Tollin, Steve Lewis, Bill Nadel, Bob Madison

ALL OTHERS:

Frank Bequaert

Dave Siegel

Bob Burchett

Suzanne Siegel

Jack French

Bill Jaker

Michael Biel

Mary Ramlow

Gordon Payton

Arlene Sabba

Meridy Erlenborn

Mitchell and Eva Weisberg

Michael Henry

Edgar Russell III

Fred Shay

Jay Wild

Lee Munsick

Raymond Edward Johnson

Carl Banas

Ed Clute

Dave Zwengler

FUTURE CONVENTION DATES:

1998: October 22 – 24...1999: October 21 – 23

REMINISCING

Old-time radio buffs have been honoring the radio stars of yesteryear annually since 1971, when our first old-time radio convention was held. The popularity of the conventions has grown steadily over the past 20 years. The first convention hosted 4 special guests. This year we are honoring over 50 actors, actresses, writers, producers, directors and technicians from the East and West Coasts who made the age of radio a truly golden era. What better way to pay tribute to all our guests than to meet them in person at this, our 20th annual convention of the **FRIENDS OF OLD-TIME RADIO**, and express the enjoyment their performances brought and still bring to us.

The **FRIENDS OF OLD-TIME RADIO, Inc.** is a group of fans and collectors who meet once a year for this non-profit convention. All monies collected are used for hotel, transportation and other convention costs.

The **Allen Rockford Award** was established in 1979 following the death of Allen Rockford at the age of 35 on March 29. Allen was coeditor with Don Richardson of **Nostalgia Radio News**, an excellent monthly OTR publication. The publication started when Allen started his coverage of stations in central New York and Canada carrying Old-time radio. This led to **Nostalgia Radio News**. Allen was active in putting early radio on central New York stations and carried his own show called **Sounds of Yesterday** for several years on WRVO-FM in Oswego. He was an announcer and newscaster for WONO in Syracuse for many years. With Don Richardson, Allen also ran Double-R-Radio, a business specializing in tapes and recordings of old-time radio shows. Allen was an authority on early radio and constantly helped anyone who needed it.

RECIPIENTS ALLEN ROCKFORD AWARD

1979	Ken Piletic	1987	SPERDVAC
1980	Charles Ingersoll	1988	Barbara Watkins
	John Dunning		Barry Hill
1981	Charles Stumpf	1989	Bob Burchett
1982	Roger Hill		Terry Salomonson
1983	Ray Stanich	1990	Don Aston
1984	Jim Snyder		Dave Warren
	Bob Burnham	1991	Tom Monroe
1985	Dick Osgood		Anthony Tollin
1986	Frank Bresee	1992	Max Schmid
1993	Jack French		Gary Yogg
	Larry & John Gassman	1994	Bill Bragg
1995	Joe Webb		David Siegel
	Art Schreiber	1996	Bill Nadel
	Bobb Lynes		Don Ramlow

FLORENCE WILLIAMS AWARD

1979	Raymond Edward Johnson	1985	Ken Ross
	Rosa Rio		Terry Ross
1980	Bob Prescott Jr.		Mrs. Brace Beemer
	Pete Prescott		Jay Hickerson
1981	Mike Warren	1986	Max Schmid
1982	(None)	1987	Sidney Slon
1983	Arthur Anderson		Anthony Tollin
	Fran Striker Jr.	1988	Bob Steele and Ezra Stone
1984	Don Richardson	1989	Florence Williams
	Jackson Beck		Dwight Weist
1990	Margot Stevenson		Joe Franklin
	George Ansbro	1991	Fran Carlon
1992	Ken Roberts		Ray Erlenborn
	Peg Lynch		Barney Beck
1993	Lon Clark	1994	Bob Dryden
	Adele Ronson		Arthur Tracy
1995	Earl George	1996	Fred Foy
	Bob Hastings		Abby Lewis
			Sybil Trent

DONATIONS

Frank Nelson Scholarship Fund	Society for Singers (2)
Veteran's Bedside Network (7)	Stephanie Joyce Kahn Foundation (6)
Actor's Fund	Thousand Oaks Library
Episcopal Actor's Guild (4)	Billy Rose Collection, N Y Public Library
OTR Defense Fund	Kate Smith Foundation
Heller Memorial Foundation of AFTRA (3)	Broadcast Pioneers Library
WBAI	Old-time Radio Digest (Internet)

BIOS OF NEW GUESTS

JEANNE BATES

Her first radio job was *Thrills of the Highway Patrol* at KFRC Don Lee Station in San Francisco. After that she worked for Hal Burdick on two shows. One was *Today's Children*. Next came *Whodunit* written and directed by Lew X. Lansworth for Roos Bros, a clothing store in SF. The show became such a success it moved to Hollywood in 1941, where she was also cast in *Point Sublime*, written and directed by Bob Red, starring Cliff Arquette. Later she worked for Carlton Morse on *I Love a Mystery* and of course *One Man's Family* and did several day time soaps: *Aunt Mary*, and *Woman in My House* for George Fogel. Plus *Lux*, *Suspense*, *Gunsmoke*, *Dr. Christian*, *Great Gildersleeve*, *Have Gun will Travel*, *Johnny Dollar*, *Whistler*, *Stars Over Hollywood*, *Hollywood Star Theater*, *Hallmark* and many others. Her television credits include: *Ben Casey*, *Days of Our Lives*, *The Young & the Restless*, *General Hospital*, *Wings*, *Sister Sister*, *Commish*, *A Year in the Life*, *Gunsmoke*, *Quincy*, *Bonanza*, *Twilight Zone*, *Barnaby Jones*, *Hawaii Five-O*, *Three's Company* and *Perry Mason*. She appeared in such films as *Grand Canyon*, *Initiation*, *Dream Lover*, *Die Hard*, *Mom*, *Columbia*, *Mask of Kijon* and *Eraserhead*. On stage she did: *The Show Off*, *Father of the Bride*, *Forty Carats*, *Idiots Delight*, *Desperate Hours* and such musicals as: *7 Brides for 7 Brothers*, *Cabaret*, *My Fair Lady*, *Anything Goes*, *Molly Brown*, *Funny Girl*, *Applause*, *Take Me Along*, *Damn Yankees* and *No No Nanette*.

EDDIE BRACKEN

Eddie Bracken's radio fame comes from his appearances as Dizzy Stevens on *The Aldrich Family* and as star of his own situation comedy series *The Eddie Bracken Show* on which he played himself. His film, stage and television credits are considerably more extensive. He has appeared on stage in hundreds of productions over his long and distinguished career and in such memorable films as: *Hail the Conquering Hero*, *Miracle of Morgan's Creek*, *Bring on the Girls*, *The Fleet's In*, *Girl from Jones Beach*, *Summer Stock* and *Caught in the Draft*. More recently he appeared in the highly acclaimed TV series for AMC, *Remember WENN*, as a down-on-his-luck former star who has been reduced to faking deafness in order to sell hearing aids. Bracken was delightful in the role.

FRANK "JUNIOR" COGHLAN

While known as Junior Coghlan, he worked in his first motion picture in 1920, just before his fourth birthday. After a few years as an extra, he was "discovered" by Marshall Neilan who recommended him to Cecil B. De Mille. C.B. was then forming his own studio and he placed him under a five year contract and he became the kid actor in the stable of performers he was forming.

Under his guidance he finally attained stardom in silent films in 1928 at the age of 12. His first "talkies" were made at Warner Brothers in 1931, where he played with Charles

Dickford in *River's End*, co-starred with Leon Janney as Sam in *Penrod and Sam*, and then played James Cagney as a boy in *Public Enemy*. After many supporting roles, and receiving top billing in several independent productions, He was selected to star in a series of high school age comedies called *The Frolics of Youth* for Educational. In the first four of these comedies his little sister was Shirley Temple, who was taken away by scouts from 20th Century-Fox and then became the top star in the industry.

In 1940 he did the slow motion wrestling act with Mickey Rooney in the hospital sequence in *Men Of Boys Town* and then played his friend "Red" in four of the Andy Hardy Films. In 1941 he was chosen to play Billy Batson in the 12-episode Republic serial *Adventures of Captain Marvel*. That was where Billy Batson meets the mystic Shazam who grants Billy the right to repeat his name and then be transformed into Captain Marvel, "The world's mightiest mortal."

Then when World War II started he became a Naval Aviator and served for 23 years on active duty as a Navy pilot and public affairs officer. In his now 77 year career he has made 425 camera appearances. This includes 300 motion pictures, 35 major television programs, like *Newhart*, *I Love Lucy* and *The Beverly Hillbillies*, and 90 television commercials. His autobiography, "They Still Call Me Junior," has now been published by McFarland & Company which is available for sale at the convention.

DIX DAVIS

Dix Davis is probably best remembered as Randolph Foster, Judy's brother on *A Date With Judy*, but he also appeared in a number of other juvenile roles: Alvin Fuddle on *Blondie*, Belly-laugh Barton on *The Jack Benny Program*, Pinky on *One Man's Family*, and Brad Burton on *The Second Mrs. Burton*.

DOLLY DAWN

Before she became Dolly Dawn she was Teresa Anna Marie Stabile. She was only nine when she started singing on a Newark, NJ radio station. Broadcasting every Saturday, she was accompanied on guitar by another youngster --(Tony Mottola.) The announcer, Ed Laux, thought she should have a catchy show-biz name, so for a while she was "Billie Starr." It wasn't until she reached the age of fourteen that she was rechristened. It was Harriet Mencken, a columnist for the old *Journal-American*, who declared, "She's dimpled like a doll and as fresh and lovely as the dawn." Dolly Dawn.

Dolly worked with George Hall's band from 1935 to 1941 and without question became his meal ticket. He had her take over the band and he became the manager. The radio broadcasts continued and record dates proliferated. Eli Oberstein, the AR man for bands at RCA Victor, liked the group which became "Dolly Dawn and the Dawn Patrol." The name came from Ed Sullivan's column, "Along the Dawn Patrol," with Sullivan's permission. Dolly had her band until World War II made it impossible to continue. Her booking office suggested she go out as a single. She opened at the Town Casino in Buffalo, a venue for major acts, and she was the star of the show. Bookings averaged more than 40 weeks a year. Then Hall, still her manager, became ill with Parkinson's disease, and Dolly

gave up everything to take care of him until he died in 1963.

During her active career, Dolly recorded more than 500 sides. Her first sides, in 1935, as vocalist with Hall's band, were made for Victor's Bluebird label which, at 35 cents, was an attempt to compete with Decca. In May 1937, the band switched to Brunswick's Vocalion label. In 1940, after CBS took over Brunswick, it resurrected the old Okeh trademark for its 35-cent line. Before the war and the Petrillo ban interrupted her recording career, she cut three more sessions for Bluebird, all with her Dawn Patrol Boys. In the '50s she recorded for Regent, Jubilee and Everest. Her last recording was an album she cut in 1982 for Audiophile. Back in the days of big bands and 35-cent single discs, Dolly had a batch of hits. Her version of "It's a Sin to Tell a Lie" was such a smash hit that Steve Martin used in his film, *Pennies From Heaven*, and it was reissued in the United Artists soundtrack album.

BARBARA FULLER

Barbara Fuller began in Chicago radio in 1932 playing "Little Georgie" George Gobel's kid sister on a fairly short lived children's adventure show, *The Eye of Montezuma*. The original "Mary Marlin" Joan Blain was her mother on the show. She was under contract to NBC for a few years and among other things she did a few commercials for *Amos 'n' Andy*. Also, when child star Jackie Cooper was in Chicago she played opposite him in *Peck's Bad Boy*,...a one time show. She played one of the two children, a little girl and little boy, on *Salty Sam, the Sailor*, which starred Cliff Soubier as an "Old Salt" telling tales to the youngsters. And was Harold Peary's (The original "Great Gildersleeve") daughter on a show called *Madam Courageous* sponsored by Durkee's Margarine at a time when no one knew what margarine was and it was almost impossible to find it in any store. Both of those shows were daily shows and ran for some time.

Later she moved to CBS to do *Scattergood Baines* (two different roles over a period of time, long runs in both roles), *Road of Life* and also *Stepmother*. On *Stepmother* she had two different famous fathers - Francis X. Bushman, and Willard Waterman, the second "Great Gildersleeve." When she left Chicago she was playing the ingenue lead on 25 shows a week.

Then she moved to New York and did *Light of the World*, Armstrong Circle Theatre, *Manhattan at Midnight*, and a variety of programs, including the lead opposite Jose Ferrer on a program when Uta Hagen, to whom he was married at the time became ill. When she moved to Hollywood, she was Barry Fitzgerald's niece on *His Honor, the Barber*, right after he had received the Oscar for *Going My Way*. She appeared on almost every major dramatic program at one time or another. Of course, the program remembered by everyone was *One Man's Family*. She was "Claudia" for the last 14 years it was on the air, with the exception of a few weeks when they moved from Hollywood to New York and she was under contract to a motion picture studio so she could not go with the other cast members.

She has played the lead opposite many stars, including, Ronald Reagan, when he was married to Jane Wyman who couldn't do the show because of illness. Was Miriamne in *Winterset* to two different Mio's, Mickey Rooney and Kirk Douglas. Was opposite Joseph Schildkraut in *Peter Ibbetson* and did many Lux programs. She also worked with Ingrid Bergman on the last program she did before leaving for Stomboli.

TONI GILLMAN

Before she could read as a 5-year-old, Toni Gillman was memorizing her lines for some of the most famous soap operas in radio - from *Ma Perkins*, *Young Widder Brown* and *Woman in White* to those favorite children's shows, *Little Orphan Annie* and *Let's Pretend*. By the age of 13 she was playing "second banana" to such celebrated comedians as Eddie Cantor, Fred Allen, Milton Berle and Olson & Johnson on their network shows. As a regular performer on the MGM Playhouse, Toni played leads opposite many movie "greats," including Frederic March, Walter Houston, Joan Crawford, Miriam Hopkins and Humphrey Bogart.

At age 11 she made her New York stage debut with Will Geer (of *The Waltons* fame) in *Let Freedom Ring*. A long list of Broadway and regional theater leads followed. She appeared in: *Follow the Girls* with Jackie Gleason, *My Fair Ladies* with Betty Furness and Celest Holm, *Moon over Mulberry Street*, *The Walking Gentleman* with Arlene Francis, *Ten Little Indians*, *Follies Bergere* with Imogene Coca and Henny Youngman, *Beat the Band* for George Abbot and *Men to the Sea* for Eddie Dowling. Her film and television credits include: *A Night in Casablanca* with the Marx Brothers, *Motel Hell* with Rory Calhoun, *And Baby Come Home* with Colleen Dewhurst and Warren Oates, *Ten Speed and Brown Shoes* with Ben Vereen and Jeff Goldblum, *Days of Our Lives* with MacDonald Carey, *Ironside* with Raymond Burr, *The Good Guys* with Bob Denver and Alan Hale, *Daniel Boone* with Fess Parker, Ed Ames and Rosey Greer, *The Toni Gillman Show*, *Down You Go*, 12 years with Dr. Bergen Evans, *Women Want To Know* with Faye Emerson, *To Tell the Truth*, *I've Got a Secret* and *The Mike Douglas Show*.

BETTY JOHNSON

Betty Johnson's first career in music coincided with the music career of her family, The Johnson Family Singers. Starting toward the end of the great Depression in 1938 and throughout the 1940's, the young Betty sang hymns with her parents and three brothers. The family had a daily broadcast on the powerful WBT Radio Station in Charlotte, North Carolina and they appeared at churches, military bases, and all-night sings throughout the South. The Johnson Family Singers appeared on the great stage at the Grand Ole Opry. Six years after their first appearance on WBT, the management at the station arranged for a session produced by Columbia's Don Law. The first session, on April 1, 1946, produced eight record sides and over the next seven years Columbia released almost 50 more sides. In the mid-50's, during the height of Betty's solo career, the family (along with Betty) also recorded for RCA-Victor.

Betty's career took a decided upward turn in 1954 when she visited the offices of Trinity Music in Manhattan. Trinity was backed by BMI which was operated by Joe Csida and Charles Grean. Lee Eastman, Paul McCartney's future father-in-law, was a silent partner. Csida and Grean also owned an artist management company which handled the careers of Eddy Arnold, Bobby Darin and Jim Lowe. Betty soon joined the family. Grean pegged Johnson as a "novelty singer", and helped her find her first hit in November of 1954 - "I Want Eddie Fisher For Christmas". She went on to record "Did They Tell You"; "Buckle the Boot"; and others with the No. 1 success that she dreamed of. She would have

better luck at Bally Records in Chicago when they released the biggest hit of her career: "I Dreamed" a song about a girl dreaming who sings "I dreamed that I was Queen of France and at a Royal Palace Dance, I waltzed all night with a Prince from Timbuktu". That single spent 22 weeks on the Billboard Pop Chart in 1956 and 1957 peaking at #12. At the time, Betty lived in Chicago where she appeared regularly on *Don McNeil's Breakfast Club*. She had two other Billboard Hits, "I'll Wait" and "Clay Idol" and appeared frequently on programs hosted by Bob Newhart, Jack Benny and Perry Como. Television viewers could also see her on *The Ed Sullivan Show* and *The Tonight Show* with Jack Parr. Grean was so confident in Betty's talent he convinced her that she was "meant to be a Star". The two were married, but soon realized that the professional relationship was more successful than the personal one and the two parted.

She became the spokesperson for Borden Dairy Products and starred in Summer Stock: *Brigadoon*, *The King and I*, and *South Pacific*. Betty was delighted to have a "starring role" on Broadway in *Take Me Along*. She appeared live at the Copacabana in New York, the Roosevelt Hotel in New Orleans, the Drake Hotel in Chicago, the Fairmont Hotel in San Francisco, the Sands in Las Vegas, the Coconut Grove in Los Angeles, and many other clubs around the country. Before Bally Records folded, Betty scored two more Billboard Hits in 1957 with "Little White Lies" and "1492" before going to Atlantic Records. She continued her string of Top 100 Hits with "The Little Blue Man" #19 and continued with "Dream" #58; "Hoopa Hoopa" #56 and 99 Hit - "You Can't Get To Heaven On Roller Skates." She continued to record many songs and made frequent appearances on *Captain Kangaroo* and *Kukla, Fran and Ollie* in addition to many other guest spots. She sang once with the Paul Whiteman Orchestra and has worked with many other well-known personalities, including Mel Torme.

KITTY KALLEN

Kitty Kallen was born in Philadelphia, Pennsylvania. As a small child, she listened to the radio and practiced mimicking the voices of singers. At 7 years Kitty entered and won an amateur talent contest winning a camera. The following Sunday, Kitty sang on the radio show *Horn and Hardart Children's Hour* on station WCAU in Philadelphia. She began a long association with this show as one of the main featured performers. Other performers included Erza Stone, who later became famous as Henry Aldrich on the *Aldrich Family*; Elliott Lawrence; the Nichols Brothers; and Jacquelyn Suzanne, who later wrote the book *Valley of the Dolls*.

In May of 1939 Kitty joined the Jack Teagarden band as a singer for live shows. In 1940 Kitty left Teagarden's band to sing on radio station WSM in Nashville, Tennessee. Kitty had her own show, *Kitty Kallen Calling*. Kitty appeared on a show, *Sunday Down South* and also sang with the Frances Craig Orchestra. Kitty left Jack Teagarden in late 1941. She became a Staff Singer for NBC in Hollywood replacing Marilyn Maxwell. She also had her own show on KFI called *Calling All Camps*. Kitty shared lodging this period with Shirley Mitchell, who became Lela Ransom on the *Great Gildersleeve* show and Dinah Shore singer.

Jimmy Dorsey signed Kitty to a contract as a singer in late 1942. Right after Kitty had signed the contract, Bing Crosby offered Kitty a role in the movie *Going My Way*. She decided to remain with Jimmy Dorsey. Some of her hits with Dorsey included "Bessama"

Mucho," "They're Either Too Young or Too Old," and "When They Asked About You.". Kitty joined the Harry James Band in February 1944. While with James, she had three major hit songs, including "I'll Buy that Dream," "I'm Beginning to See the Light," and "It's Been a Long, Long Time." While with Harry James, Kitty appeared on the Danny Kaye show, and the *Pabst Blue Ribbon Presents Harry James Show*.

When Kitty left Harry James Big Band in November 1945, she did two to three shows a week for the Armed Forces Radio Service. A show that Kitty hosted was *Swing Time*. Kitty recalls working with many Big Bands for the armed Forces Radio Service including Tommy Dorsey. Kitty began making many guest appearances on other radio shows including *Jack Smith Show*, *Perry Como Show* and others.

In 1947, Frank Sinatra wanted Kitty to join him on *Your Hit Parade*. Kitty declined the opportunity because of her upcoming marriage. Also in 1947, Kitty replaced Ella Logan on Broadway in the show *Finnan's Rainbow*. Kitty made many appearances on television which included *Colgate Comedy Hour* starring Martin and Lewis; Perry Como; *Teleparade of Stars* hosted by Jack Benny and other shows. Kitty also toured with Martin and Lewis. She sang in Las Vegas sharing the bill at the Sahara with Red Buttons, the Sands with Mickey Rooney; and the Frontier with Joe E. Lewis. She performed with Red Skeleton in 1953. One night Mickey Rooney could not appear, Kitty asked Sammy Davis to fill in. Sammy's appearance was the first to break the color line in Las Vegas. Kitty recorded for Decca in the 1950s. She was briefly a member of the television series *Judge For Yourself* starring Fred Allen.

Kitty recorded "Little Things Mean A Lot" and "The Chapel in the Moonlight", in late December of 1953. "Little Things Mean A Lot" became the #1 hit in 1954 and lasted on *Your Hit Parade* for 26 weeks. "The Chapel In the Moonlight" was another major hit the same years. These hits made Kitty the leading vocalist of 1954. Kitty toured the country and made many concert and television appearances between her hit songs. After the tour, Kitty made a full-length movie, *The Second Greatest Sex* for Universal Pictures. Jean Crane appeared in the movie. The plot of this movie was similar to *Seven Brides for Seven Brothers*.

In 1955, Kitty preformed at the London Palladium. At this time Kitty began having troubles with her voice "losing her singing voice." Thus, she did not preform for almost four years. Thanks to Mitch Miller, Kitty made an album for Columbia Records in August 1959. One of these songs on the album "If I Give My Heart to You" reached the charts. The success of the song re-launched Kitty's singing career.

Some of Kitty's honors include a star on the Hollywood Walk of fame, an Award from the Philadelphia Music Alliances, and a star on the Walk of Fame in Philadelphia. In the late 80s after hearing about the plight of a fellow singer, Kitty, along with her late husband, Budd Granoff, became involved with the "The Society of Singers." This organization's goal then and now is to assist singers that are experiencing financial and medical needs.

REX KOURY

His early "Old Time Radio" experience included: Musical Director for Radio Station KMPC, Los Angeles, Pianist with Billy Mills Orch. on *Fibber McGee & Molly*, Solo Pianist & Organist for NBC, Hollywood, Organist with ensemble on *Mayor of the Town* (with

Lionel Barrymore), pianist with Meredith Willson's *The Big Show* (NBC), Organist & pianist on several special radio dramas for NBC.

From 1942 - 1946 he was Special Services Master Sergeant U.S. Air Corps. In 1946 he became Staff organist for the American Broadcasting Company, West Coast. Many staff mystery broadcasts and/or series including *Ellery Queen*, *Stars Over Hollywood*, *Dangerous Assignment* and many others. In 1952 he was appointed Musical Director for ABC, West Coast and conducted many musical programs including annual broadcasts for the Salvation Army. Also from 1952 to 1958 he was Musical Director and composer for CBS Radio *Gunsmoke* series. From 1958 to 1962 he was part-owner and manager of Radio Station KVNI in Coeur d'alene, Idaho, Mutual affiliate.

THEODORE (TED) MALLIE

From 1949 to 1953 he assumed full-time position as Radio Information Specialist with Voice of America. Served as Producer-Director of the Ukrainian Unit in charge of all broadcast production of news, commentary, musical programs, dramatic & documentary presentations that were beamed to Ukraine and other areas behind the Iron Curtain. As Producer-Director he taught and coached Ukrainian personnel to develop as announcers, newscasters, actors and commentators with a thorough orientation in all phases of studio and control room techniques relevant to international broadcasting. Also taught and trained personnel to serve as producers and directors for the variety of broadcasting as aired by the Ukrainian Unit. From 1949 to 1953 he received special contractual permission from Mr. Edgar Kobak, President of the Mutual Broadcasting System to work day hours at the Voice of America and still maintain his network Announcer-Producer status with WOR-AM and the Mutual Network.

From 1940 to 1948, he was Staff Announcer in New York radio with the following local stations: WARD, WBYN, WLIP, WEVD, WINS, WMCA. He served as Announcer on such radio shows as: *The Shadow*, *Gabriel Heatter*, *Walter Winchell*, *Fulton Lewis Jr. & the News*, *I Love a Mystery*, *Under Arrest*, *Arlene Francis Theatre*, *Boston Blackie*, *Cisco Kid* and *John Steele, Adventurer*.

LEONARD MALTIN

Leonard Maltin is one of the country's most respected film historians. After establishing himself with a series of definitive books (on topics ranging from Hollywood cameramen to the history of animated cartoons), he became known to an even wider audience as the film critic and historian on television's popular syndicated program *Entertainment Tonight*, where he has worked since 1982. He also hosts a daily syndicated radio program, *Leonard Maltin on Video*, and provides regular commentary for the cable TV service Starz. His books include *Of Mice and Magic: A History of American Animated Cartoons*, *The Great Movie Comedians*, *The Disney Films*, *The Art of the Cinematographer*, *Movie Comedy Teams*, *Selected Short Subject (The Great MovieShorts)*, *The Whole Film Sourcebook*, *Leonard Maltin's Movie Encyclopedia* and (as coauthor) *The Little Rascals: The Life and Times of Our Gang*. He is the current President of the Los Angeles Film Critics Association,

*as well as a member of The Authors Guild, and serves on the Advisory Board of the Hollywood Entertainment Museum. His articles have appeared in *The New York Times*, *Smithsonian*, *Modern Maturity*, *Saturday Review*, *TV Guide*, *Variety*, *Esquire*, *Film Comment* and *American Film*. He lectures on film subjects around the country, and for nine years was a member of the faculty of the New School for Social Research in New York City. He has written a number of television specials, including *Fantasia: The Creation of a Disney Classic*. He has also produced, written, and hosted such original cable-TV and home-video programs as *Cartoon Madness: The Fantastic Max Fleischer Cartoons*, *Young Duck: the Making of a Movie Star*, *Cliffhangers: Adventures from the Thrill Factory*, *The Making of 'The Quiet Man'*, *The Making of 'High Noon'*, *The Lost Stooges*, and *Cartoons for Big Kids*. His latest book *The Great American Broadcast*, celebrates the golden age of radio.*

These biographies were prepared from available information by Gary A.
Yoggy

George Pirrone

George's major radio work was on the legendary One Man's Family. There he played the irrepressible twin William Herbert Murray Barbour, better known as "Pinky." An interesting tidbit: though Pinky and Father Barbour often had clashes on the show, in real life J. Anthony Smythe (Father B.) frequently was a guest for Italian dinners that George's mother prepared. George has been the producer of the Mother/Daughter Pageant in the past and anticipates its return to television in the near future.

Jean Rouverol (Butler)

Everyone loved Betty Barbour on One Man's Family, and Jean was a great Betty in her years on the show. She fit right into that incredible Barbour family as she and husband Jack Barbour raised their family of SIX girls. Here's an interesting piece of information: in real life Jean also had six children. Did Carlton Morse know how to cast, or what? She'll be hurrying back to Los Angeles from Newark on Friday to help in the planning for some special radio related events there.

CONVENTION HIGHLIGHTS

1996

The Friends of Old-time Radio held its 21st Annual Convention from October 17 - 19, 1996 at the Holiday Inn - North, Newark, New Jersey. Celebrities present who received awards were: Ralph Bell, Maurice Ellis, John Hart, Will Hutchins, David Kogan, George Lefferts, Peter Rankin, Gene Rayburn. Other celebrities present were Arthur Anderson, George Ansbro, Dick Beals, Jackson Beck, Gene Clark, Lon Clark, Fred Collins, Ivan Cury, Bob Dryden, Dick Dudley, Louise Erickson, Ray Erlenborn, Harry Fleetwood, Fred Foy, Earl George, Jean Gillespie, Bob Hastings, Elaine Hyman, Ruth Last, Abby Lewis, Mary Jane Mastapeter, Bob Mott, Bill Murtough, Bill Owen, Elliott Reid, Clive Rice, Rosemary Rice, Ken Roberts, Adele Ronson, Terry Ross, Margot Stevenson, Sybil Trent and Betty Wragge. The guests socialized with fans, participated in panels and workshops and re-created 7 radio shows.

The convention began Wednesday evening with complimentary wine and cheese for the overnight guests. About 85 people attended. On Thursday, many dealers opened at 9 am. There were four afternoon workshops: Art Singer presented a program about Arthur Godfrey and a new A & E Biography; Michael Henry and others from the Broadcast Pioneers Library presented Archives and Museums; Bob Madison talked about Comic Strips to Air; Bob Burnham talked about starting and maintaining an OTR collection. Then we had cocktails and dinner. 89 fans attended during the day. 196 fans and guests attended in the evening. Larry and John Gassman did a hilarious "Who's On First" routine. The highlight of the evening was the re-creation of the winner of this year's script award. It went to Jim Nixon who wrote The Lone Ranger "The Wizard." It starred John Hart. The winner of this years original radio play was announced. The winner was Edgar Russell III. The play will be presented next year.

Friday began at 9:00 with the opening of the dealers room. Sixty-nine dealer tables were active during the convention. 294 people attended dinner with another 113 in the afternoon. Workshops and panels included the following: Ed Clute and Arthur Anderson presented Commercial Jingles; Jack French with Don Maris talked about Radio premiums; Carl Banas, Ken Borden, Sam Levene with Dave Zwengler talked about Canadian Broadcasting; Gary Yogg talked about Radio and politics; The Gotham Radio Players presented Dick Tracy "Case of the Blackmailing Swami" They also presented the Bickersons; Anthony Tollin with George Lefferts, Gordon Payton, Jim Widner presented Science fiction on radio; Irv Settel presented "The Golden Days of Radio;" The Author's Panel included Dick Beals, Cynthia Clements, Ron Lackmann and Bill Owen; Arthur Anderson filled in for Rita Morley Harvey. After dinner Art Schreiber presented Eddie Bracken with an award from The National Broadcasters Hall of Fame. There were 2 re-creations: Bobby Benson with Clive Rice and Ivan Cury and the Mysterious Traveler "The Last Survivor" written by Dave Kogan and starring Ralph Bell and Bob Dryden.

Saturday the panels and workshops included the following: The Gassmans and Cynthia Clements talked about Burns and Allen; Mitchell Weisberg with Maurice Ellis talked about Minorities in Radio; Lee Munsick talked with Gene Rayburn; Bob Lissauer talked about American Popular Music and Radio; Dick Dudley led an all-star panel about NBC's 70th anniversary; Arthur Anderson directed The Mercury Theater production of "Treasure Island" with Dick Beals, Elliott Reid, Jackson Beck, Sybil Trent

Saturday's events culminated with cocktails and buffet dinner for 350 people with another 143 coming for the day. After dinner John Hart starred in The Lone Ranger "20th Anniversary Show." He was supported by Dick Beals, Fred Foy, Earl George, Elaine Hyman and Jackson Beck. Reg Jones supplied the music for both Lone Ranger shows. The Canterville Ghost was then re-created with Jean Gillespie, Rosemary Rice, Louise Erickson and Will Hutchins. Ed Clute supplied the music for this and other re-creations. The program wound up with Will Jordan who entertained us with his comedy and impressions.

Besides the awards mentioned earlier, two Allen Rockford Awards were presented to Bill Nadel and Don Ramlow for their outstanding efforts in keeping radio alive. A new Ray Stanich Award was given to Ron Lackmann for all the excellent writing he has done. Special Florence Williams awards were given to Fred Foy, Abby Lewis and Sybil Trent. They have attended our convention for several years and have always been willing to help. Other donations were given to the Veteran's Bedside Network, The Stephanie Joyce Kahn Foundation, The Broadcast Pioneers Library, WBAI, The Old-time Radio Digest on the Internet and Heller Memorial Foundation of AFTRA.

I again want to thank all the guests who were very gracious in granting interviews and giving of their time to be with us.

RADIO'S ENTICING TWOSOMES

by E.D. "Buddy" Thompson

Theme

(Theme fade out behind)

ANNOUNCER: And now, get ready to smile again with radio's homefolk, Vic and Sade, written by Paul Rhymer...Vic and Sade brought to you by the makers of Crisco...

During the Golden Age of Radio there were many shows comprised of enticing talk between two main characters.

We got to hear about the lives of **Vic and Sade** who lived "in the little house halfway up in the next block."

There was **Lum and Abner**, heard daily while they operated Pine Ridge's Jot 'Em Down store. There was **Amos and Andy**, employing their humor among friends at the Fresh Air Taxi Cab Company.

Then we got to "smile a while" with **Lorenzo Jones** and his devoted wife, Belle, whose life's struggle had "more smiles than tears."

Who could forget **Abbott and Costello**'s show beginning with Costello's scream, "Hey AA-bbott!" There were the minstrel humor of **Pick and Pat**, the adventures of **Ozzie and Harriet**, the soapy **Betty and Bob**, the spontaneous **Bob and Ray**, and the satire of **Stoopnagle and Budd**.

There were the comedy-mystery of **Detectives Black and Blue**, and the private lives of **Ethel and Albert** who lived in "the little town of Sandy Harbor."

The comedic talent on the Grand Ole Opry was filled for a time with two gentlemen by the names of 'Lasses White and Honey Wilds. They were billed as **'Lasses and Honey** until White chose to go into other venues, and Wilds teamed with a new partner to form the hilarious **Jam Up and Honey**. Also, on the Opry were two sisters who entertained as the duo, **Sarie and Sally**.

There was the scatter-brained humor of the **Easy Aces**, portrayed by Goodman Ace and his wife, Jane. And, what could have been more scatter-brained than the talk between **George Burns and Gracie Allen**!

Today during "drive time", instead of hearing about sexual harassment, or domestic violence, or a drive-by shooting, wouldn't it be nice to hear what two characters had to say about the happiness of life? Maybe, hear why Sade gets Christmas cards in the summer, or the antics of cleaning out an attic, or how Uncle Fletcher is to meet the landlady's fiancee.

I feel sure you would tune in again tomorrow to hear what they had to say too!

E.D. "Buddy" Thompson worked as a musician at WLAC and WSM radio in Nashville back in the forties. He has played with symphony orchestras, in TV, and on recordings. His son, Jeff, is an announcer at WAMB, the big band radio station in Nashville.

"Quiet Please"...An Appreciation

By Ron Barnett

*"I never did anything wrong in my life...
...That's why I was so upset when Schuster murdered me"*

Opening line from "Good Ghost" 10/24/48

And so began another brilliantly conceived story in the **Quiet Please** series which was first broadcast on 8 June 1947 and was last heard on 25 June 1949. As we approach the 50th anniversary of this unique series, **Quiet Please** is receiving much wider recognition and appreciation by OTR enthusiasts since the recent emergence of many programs that were once thought lost forever.

What is there about **Quiet Please** that generates such a loyal, devoted following? As one of the most original and creative series ever heard on radio, at least four things immediately spring to mind;

- Wyllis Cooper, the writer
- Ernest Chappell, the featured actor
- Mood and style of the programs
- "Horror"

With the opportunity to listen to the 80+ programs in circulation, devotees of this series now know that **Quiet Please** encompasses much more than the four attributes mentioned above.

Originally, there were twelve **Quiet Please** shows in general circulation; the most famous of which was, "**The Thing On The Fourble Board**" considered by many to be the best horror show ever broadcast. In this classic program, as an oil rig towers above the ground, a strange being emerges from the bowels of the earth. The story's conclusion contains several chilling ending lines that still leaves the listener stunned...almost a half century after it was originally broadcast.

(Now, **THAT'S** radio!)

On the strength of "Fourble", and the imaginative stories found among the remaining 11 shows such as a computer that falls in love with the operator ("**The Pathetic Fallacy**") and flowers that feel pain and emotion ("**Let The Lilies Consider**"), **Quiet Please** quickly attained near cult-like status.

With so few shows available, one could only hope that perhaps some day, more shows from this obscure series (so it seemed at the time) would be discovered. In the late 80's, six additional **Quiet Please** shows appeared. These were in extremely poor sound, but through painstaking studio remastering, listenability was dramatically improved. Two of the six shows, are regarded as radio classics:

"My Son, John"
"Shadow Of The Wings"

"**My Son, John**" is almost as horror-laden as "Fourble", but while "Fourble" is graphic, the degree of horror in "**My Son, John**" is largely determined by what the listener imagines. The story concerns a grieving father who seeks to recall his son from the dead. The ending is every bit as spine tingling as "Fourble".

On the other hand, "**Shadow of The Wings**" is a tender, emotionally-moving story about a dying child in whose presence the figure of death is waiting. "Wings" has a religious tone which seems to heighten the dramatic impact of this story.

Several years ago, a virtual treasure of 82 **Quiet Please** programs appeared. This "find" comprised approximately 75% of the total (106) shows in the series. Although many shows were in very poor sound, for the first time, it was possible for a listener to trace the evolution of this series from the first show through the last.

Fans of this series were now able to gain an appreciation of Cooper's fertile and limitless imagination as well as the unparalleled writing skills that resulted in week after week of captivating radio plays. In comparing Cooper's enormous range of stories written for a weekly radio series, only the great playwright, **Norman Corwin**, comes to mind.

Cooper's stories dealt with many diverse subjects and he was adept at painting a vivid picture in the listener's mind. In the story, "**Tap The Heat Bogdan**", we learn of the steel making process and can visualize huge vats of molten steel in an oppressive smelting factory. In "**The Smell Of High Wines**" Cooper describes for us, the process of making wine. "**The Thing On The Fourble Board**" informs us how an oil rig is setup and that a fourble board is a catwalk high on the rig.

At various times, Cooper wrote about historical and patriotic themes ("**A Red and White Guidon**" and "**In The House Where I Was Born**"). He could reach out to the child in us through a delightful childhood fantasy, ("**The Time Of The Big Snow**") or he could emotionally affect us through his deeply moving semi-religious stories ("**Shadow Of The Wings**" "**The Third Man's Story**" and "**Berlin: 1945**")

Cooper also wrote tender love stories; one concerns a young Abe Lincoln in love ("**Valentine**"), a man who plans to "meet" his fiance who has recently died ("**The Little Morning**") and a vision of the perfect love ("**And Jeannie Dreams Of Me**").

Scary stories abound, among the best: "**Beezer's Cellar**".... in which the characters are trapped in a haunted house, "**The Man Who Stole A Planet**"...a descent into a sacred temple, and "**Whence Came You?**" ...entering an Egyptian tomb.

So wide was Cooper's range of radio plays, he even wrote a program in which he poked fun of himself. ("**Where Do You Get Your Ideas?**") In this satire, Cooper played himself, sitting at a neighborhood bar with Ernest Chappell playing a slightly drunk lush. As usual, Chappell had the best lines and Cooper's flat speaking tone played off well against Chappell's role of the annoying but lovable bar fly.

Being a great writer and possessing a vivid imagination, alone cannot, by themselves, create a great series. A critical ingredient is the featured performer and the supporting cast. Cooper selected his long time friend, Ernest Chappell as his featured actor. (The term "star" was never used on the programs when referring to Chappell.)

Chappell was often thanked at the end of the program by Cooper, calling him, "My good friend".

It would be difficult to imagine a better choice for lead actor than Ernest Chappell. Chappell could portray many believable characters including a lovable guy ("**Good Ghost**")...a hen-pecked husband ("**Let The Lilies Consider**")...a pompous actor ("**I Always Marry Juliet**") ...an immigrant steel worker ("**Tap The Heat Bogdan**") and in a voice that listeners would hardly believe was Chappell, a midget! ("**Little Fellow**").

Generally, there were only one or two supporting cast members per show; all were capable and effective in their roles. During the two year run, Les Tremayne ("**Radio Reader's Digest**" etc.), Anne Seymore ("**Magnificent Montague**"), and Lon Clark ("**Nick Carter**") appeared in some episodes.

Mood and style distinguished **Quiet Please** from other shows. The series was notable for its narrative style of story telling (usually by Chappell relating the tale in the first person) and for it's unmatched use of.... silence! Whereas the "**ESCAPE**" series had superb sound effects to accompany the stories, **Quiet Please** relied upon its narrative style, pauses for dramatic impact and the use of short bursts of organ cords to highlight a situation. (Though in almost all instances of radio programming, organ accompaniments were indicative of a low-budget production, in this unique series, the use of an organ made a major contribution to the mood of the **Quiet Please**.)

And speaking of mood, the best illustration of silence as a "mood" came at the end of the story... usually concluding with a final statement spoken dispassionately by Chappell, a pause and then the soft notes of the series' theme...Cesar Franck's, **Symphony In D Minor**. Brilliant!!....No need for screams, shouts or gunshots...just a quiet ending line by Chappell, a pause with absolute background silence, and then the soft strains of the theme which told listeners the story had ended. Never had the use of silence been used so effectively on radio.

"Quiet Please" was a unique series and today, some 50 years after its first broadcast, we can still enjoy some of the finest writing, acting and productions ever done on radio. **Bravo, Mr. Cooper!**

FIFTEEN-MINUTE FAVORITES

by Jack French, Metro Washington OTR Club

© 1997

The old adage that "good things come in small packages" might well apply to the 15 minute OTR shows. Most of us are familiar with the bulk of these shows, since at least 70% of them are the soap operas, news shows, and kids' adventure serials. But there are plenty of other types of shows that aired in the quarter-hour format.

Fifteen minute programs in the 1930s were quite common, and many of them were syndicated. As we might expect, they varied in quality and, to today's ears, many sound corny, slow-paced and amateurish. THE MISADVENTURES OF SI AND ELMER (over 60 in circulation) surely falls within that category, as does THE PHANTOM SPOILERS, which was part of MAJESTIC THEATRE OF THE AIR (a dozen in existence.)

But many others from the 30s hold up very well. UNSOLVED MYSTERIES is a fine series with good writing and acting. Of the 20 shows in circulation, several episodes, including "The Lizzie Borden Mystery" are adroitly done. AIR STORIES OF THE WORLD WAR (sometimes listed in OTR catalogs as GEORGE BRUCE'S AIR STORIES) were based upon the pulp articles that Bruce wrote about military bi-plane battles. The shows are fast-paced and full of action but also contain unseemly stereotypes. Less than a half dozen are in trading currency today.

The musical shows from the Thirties age much better than most of the comedies. THE JOHNSON FAMILY (with Jimmy Scribner struggling to do all the voices) now sounds like a poor imitation of AMOS AND ANDY. But the ANSON WEEKS ORCHESTRA SHOW (1932) is a pleasure to hear, as is THE BRUNSWICK BREVITIES. Another fine 1930s musical show of a quarter-hour is the COCONUT GROVE AMBASSADORS. However THE NATURAL BRIDGE REVIEW is not as good, possibly because it featured novelty songs from the 30s that no one has heard since.

Various forms of "talk shows" began in the Thirties and lasted through the Fifties in the quarter hour format. Most were "personality shows" in which a popular person took to the air to tell old tales and/or current events. Walter Winchell, a legend in his own mind, got to network radio in 1931, and remained there, with only brief absences, until 1957. The bulk of his 25 circulating shows bear the title of JERGEN'S JOURNAL. His widely-read news column and his radio show were nearly identical: Broadway "exposes", blasting "Un-Americans", predicting political results, and all laced with show-biz slang.

Bill Stern had his own talk show, that dealt mostly with sports, on the air for 20 years beginning in 1936, and about 125 shows

are in circulation today. For most of that 20 years, his show was called COLGATE SPORTS NEWSREEL. Stern came across as an energetic, brash and knowledgeable guy that audiences couldn't help liking. Most of the stories he told on the radio were true, but many were contrived just to fill the 15 minutes of air-time. One of his most outrageous concoctions was the "true story" of a champion swimmer from Wisconsin who had neither arms nor legs!

Two ladies and one man provided their respective radio listeners with 15 minutes of Hollywood goings-on nearly every week from the 30s to the 50s. JIMMY FIDLER'S programs seemed to be a little more lively than those of HEDDA HOPPER and LOUELLA PARSONS. There are about 40 existing episodes each of Fidler and Hopper, but only about 17 of Parsons.

Fidler is bouncy and breezy while Parsons sounds like a farmer's wife, and Hopper is almost aloof. Each of this trio had their own favorite topics. Fidler provided general movie gossip, Parsons was fascinated with stars' engagements and pregnancies, while Hopper preferred to discuss divorces and "who's marrying who" next.

JIMMIE FIDLER'S Hollywood Gossip

The Real Low-Down on the Movie Stars

Unlike Fidler, the two women wielded considerable clout in Hollywood, and could demand that actors appear on the air as "guest stars". Hopper actually carried it a step farther; when she was on vacation, she would designate movie stars to do her show. Alan Ladd and Charles Laughton were among those who complied.

Other talk shows in the 15 minute format were TONY WON'S SCRAPBOOK and a similar program, CHEERIO. In the latter, which began in 1927, Charles K. Field read uplifting poetry. Won debuted his show in 1936, essentially doing the same thing. Both series went off the air about 1941. There are 36 episodes of Won's program but none of CHEERIO. Not to worry, Field published most of the poetry he aired in one large anthology. Won did the same in at least four small editions.

GALEN DRAKE started his talk show in 1944 and was on and off network radio until

the 1960s. Eleven of his shows, mostly from the late 40s are in trading currency and they all sound about the same. Drake seemed to avoid any new idea or material and he would ramble on, telling stories, puzzles, and even jokes that most people had heard before.

Allen Prescott began his series with the unwieldy title of THE WIFE SAVER in which he mixed household hints with anecdotal material. None of his earlier shows (1932 to 1940) survived. Prescott changed the format of his show to one of recorded music and current events in 1941 and so it remained until it ended five years later. There are about a half dozen of the latter episodes available and most are quite enjoyable.

An unusual combination of soft music and sexy chatter came to the airwaves aimed directly at the males in radio's audience. Jean King, who called herself and her show, LONESOME GAL, began this 15 minute series from WING, Dayton, OH in 1947. It went syndicated nationwide two years later. This show lasted until mid-1951 with King cooing sweet nothings into the microphone, playing romantic music, and urging her "honey" to drink Red Top Beer or smoke Bond Street pipe tobacco. About 30 programs of LONESOME GAL are in circulation, and for a real change of pace, each one is delightful.

Of course, there were many quarter-hour shows that were all music, including some of the early KATE SMITH ones from the 40s. Another singer who had her own program was MINDY CARSON; she had a network show from 1949 to 1950 and then from 1952 to 1953. All of the five programs that remain to this day are evidence of her excellent vocal quality. Pianists did not fare as well. PAULINE CARTER, playing short classical pieces, was on ABC for less than ten months and only one of her shows can be found today.

Comedy shows have some superb entries in the 15 minute category, with some of radio's top writers accounting for the best three shows. Goodman Ace and Peg Lynch were brilliant writers who also co-starred in their respective shows: THE EASY ACES and ETHEL AND ALBERT. Ace, and his real-life wife, Jane, played a happy but confused couple for about 13 years on the air, beginning in 1932. Over 300 episodes are still around for us to enjoy.

Peg Lynch took the scripts she wrote, and with Alan Bunce portraying her husband, delighted smiling audiences from 1944 to 1950. However only about 25 of those original episodes have survived. (None of them include Richard Widmark, who played Ethel's spouse for the first season.) In the 1970s, Peg recycled some of her scripts and using the same format in THE COUPLE NEXT DOOR, brought much laughter to another generation of listeners.

The other great comedy quarter-hour was VIC AND SADE, and its zany humor, written by Paul Rhymer, tickled the imagination and funny bone of thousands of fans. Sponsored by Procter & Gamble and stuck in the middle of the afternoon with all the women's daily serials, it was somewhat of an anomaly. In "Radio Guide" surveys of the 40s, it always ranked in the top ten of the "soap operas", which it certainly was not. The Gook family of Vic, Sade, and Rush chatted on in a dead-pan style about the most outrageous and inane topics every day. This series was on network radio from 1932 to 1946 and the two hundred plus episodes that survived are all well worth listening to again.

There are even 15 minute shows developed by the government which were of fine quality. The Department of Treasury produced a series, GUEST STAR, from 1947 to 1962 to encourage the sale of Savings Bonds. Most of the shows feature two songs by David Rose's Orchestra and a short dramatic or comedy sketch with a



Hollywood luminary. Humphrey Bogart, Ida Lupino, Alan Ladd, and hundreds of others appeared in these offerings. OTR stars were included too, including Fibber McGee and Molly as well as Ozzie and Harriet. Nearly 70% of the total recorded, or 537, of these shows are still with us today.

On the other end of the numerical scale, only one episode has survived from the superb mystery show, IT'S MURDER, sponsored by the National Safety Council. This series aired for just the summer of 1944 and it starred Joan Alexander as the niece of an criminologist who solved homicide cases. The sole existing show, "The Picture Wire Murder" is so tautly written and well acted, the listener will wish for more.

Probably the best of the 15 minute dramatic shows was the little known ONE OUT OF SEVEN from ABC in 1946. In this anthology, Jack Webb played all (or at least most) of the roles with a flair for accents he didn't get to use on future series. The shows were based upon real life events and it's a shame that only four episodes from this Jack Webb series are in trading currency today.

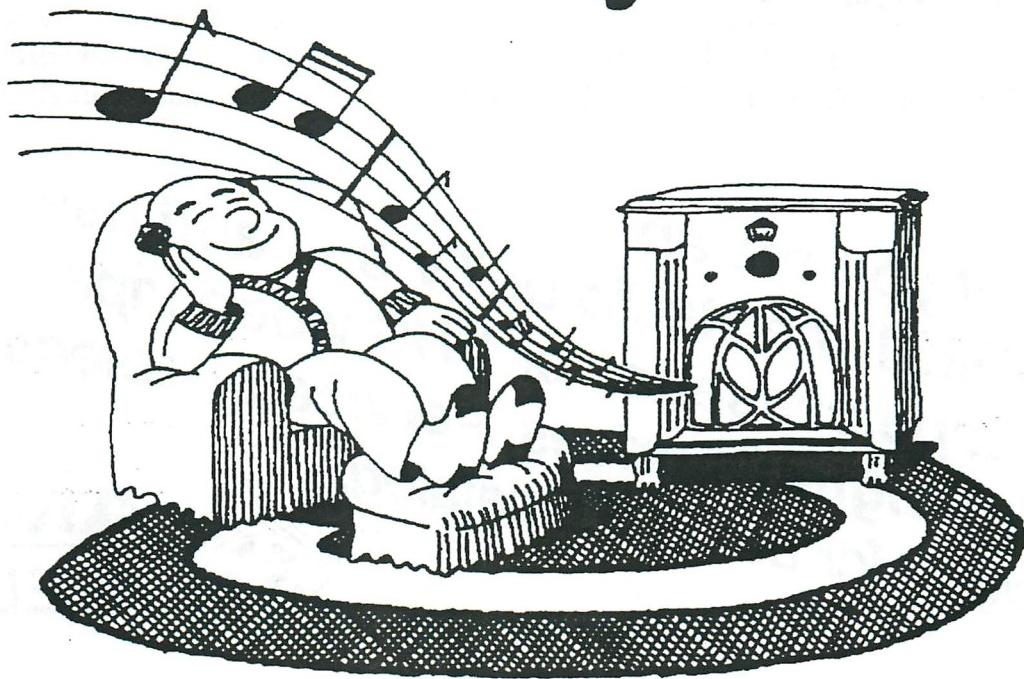
Who plays the most Old Time Radio?
THE SHADOW knows, Ha..Ha..Ha!!



And you'll know too...

if you check out the page on the right! →

Yesterday USA



On C-Band backyard satellite dishes:

WGN-TV: Galaxy 5, Transponder 7, 6.8 wideband

The Outdoor Channel: Galaxy 1, Transponder 24, 7.4 wideband

On the RCA 18'dss satellite system:

Direct TV Channel 531 1:00 PM and 1:00 AM Eastern

On hundreds of Cable TV Systems:

Available FREE! Have your local system call us for details!

On the Internet with 4 "live" feeds:

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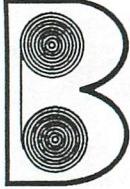
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7" White Boxes
(180 per ctn)

split
carton 1 carton 2 or more
40¢ ea. 35¢ ea. 32¢ ea.

AVAILABLE - CALL FOR PRICES

- VHS Boxes with & without inserts
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- 6" Q tips
- VHS Labels, white
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- VHS Tape, every brand
- Liquid Headcleaner
- Bubble Mailers

SHOW
SPECIAL

3M 176 Brand New 712 New 176

7" x 1200' tape 1.5 mil in 3M Box - 12 per ctn.

1 - 10 ctns	11 - 24 ctns	25 - 50 ctns	51 & up
\$1.50 ea.	\$1.00 ea.	\$0.88 ea.	\$0.75 ea.

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7" x 1200' tape 1.5 mil 3M Box - 20 per ctn.

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SPECIAL

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7" x 1200' tape 1.5 mil in a new Ampex Box - 12 pcs. per ctn.

1 - 10 ctns	11 - 24 ctns	25 - 50 ctns	51 ctns & up
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**WE SELL EVERY BRAND & EVERY FORMAT OF AUDIO/VIDEO TAPE AND ALL RELATED ACCESSORIES.
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100 piece minimum per order \$1.75 ea (shrink wrapped) 48 per ctn.

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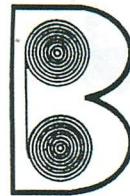
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- Digital pressure pad.
- Cassette shells available in white, black, gray or clear, please specify.
- 5 screw case Normal or high bias.
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- Sizes and series may be assorted for price advantage.
- Custom lengths available on special order.
- Up to 2 extra minutes may be included at no additional charge.

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PACKING: 100 cassettes per tray. 5 trays per master carton. Total 500 pcs.

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The ultimate quality cassette for all mastering. Loaded with BASF super chrome. Exclusively loaded in Olamon clear graphite 5 screw shell for optimum performance.

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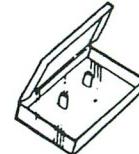
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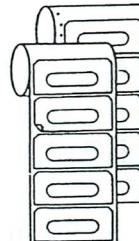
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Type - Feed Rolls

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(12 per sheet)

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VISA BRAND C-92 Min. CASSETTES

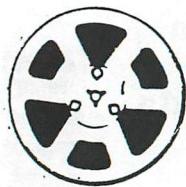
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- Specify Normal or High Bias
- Imported from Switzerland - in 10 pack
- 100-490 pieces - **75¢ ea**
- 500 pieces or more - **60¢ ea**

LENGTH	BURLINGTON ULTIMATE CHROME			BURLINGTON DUPLICATOR CHROME +			BURLINGTON 2 PREMIUM NORMAL BIAS			BURLINGTON 3 NORMAL BIAS			BURLINGTON 4 NORMAL BIAS			
	25- 99	100- 499	500- UP	25- 99	100- 499	500- UP	25- 99	100- 499	500- UP	25- 99	100- 499	500- UP	LENGTH	25- 99	100- 499	500- UP
C-7	.89	.83	.67	.72	.66	.56	.60	.55	.49	.45	.40	.36	-	-	-	-
C-10	.93	.87	.70	.76	.70	.58	.62	.57	.51	.47	.42	.38	-	-	-	-
C-15	.95	.90	.73	.78	.73	.61	.64	.59	.53	.49	.44	.40	-	-	-	-
C-20	1.00	.95	.76	.80	.75	.63	.66	.61	.55	.51	.46	.42	-	-	-	-
C-30	1.08	1.03	.80	.86	.80	.67	.70	.65	.59	.55	.50	.45	C-32	.52	.48	.44
C-40	1.20	1.12	.91	1.00	.88	.76	.73	.68	.63	.58	.53	.48	-	-	-	-
C-45	1.25	1.17	.95	1.05	.94	.78	.75	.70	.65	.60	.55	.50	C-47	.57	.52	.48
C-50	1.30	1.22	1.03	1.10	.99	.88	.77	.72	.67	.62	.57	.52	-	-	-	-
C-60	1.45	1.39	1.10	1.16	1.10	.92	.80	.76	.70	.65	.61	.55	C-62	.63	.58	.53
C-70	1.55	1.49	1.27	1.32	1.21	1.10	.92	.87	.80	.77	.72	.65	C-77	.68	.63	.58
C-80	1.65	1.59	1.37	1.43	1.32	1.19	.97	.92	.85	.82	.77	.70	-	-	-	-
C-90	1.75	1.69	1.45	1.56	1.45	1.27	1.05	.98	.90	.88	.83	.75	C-92	.72	.67	.62
C-100	1.85	1.79	1.57	1.65	1.54	1.37	1.26	1.18	1.09	1.02	.97	.90	-	-	-	-
C-110				1.75	1.64	1.47	1.59	1.37	1.23				C-122	1.25	1.10	.95
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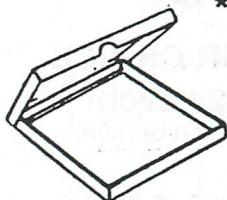
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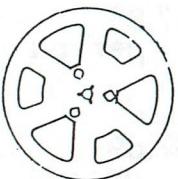
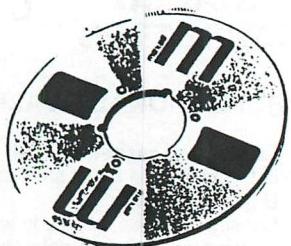
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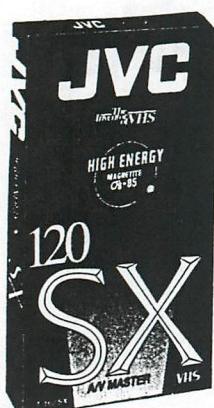


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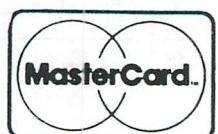
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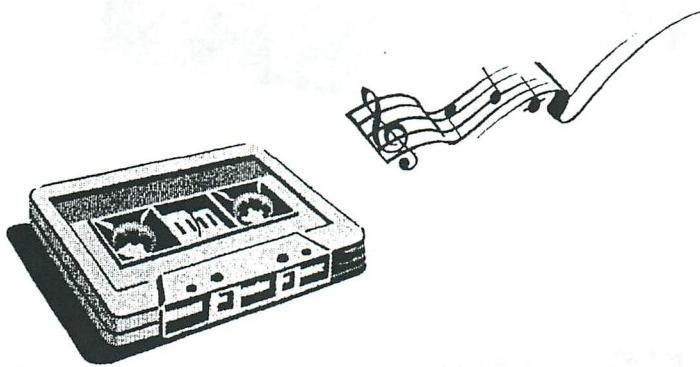




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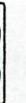
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ADVENTURES, INC.		7/12/48
ART GILMORE SHOW 10/1/49	CURTAIN TIME 4/7/49	
ARTHUR GODFREY/GRANTLAND	Queen's Hula; Football Forecast	1951
BIRDSEYE OPEN HOUSE		4/19/45
BIRDSEYE OPEN HOUSE		5/10/45
BIRDSEYE OPEN HOUSE		5/17/45
BOB HOPE SHOW		5/3/45
CHEVROLET SHOW		11/18/47
COLGATE SPORTS NEWSREEL	Uncle Tom's Cabin	12/10/33
DANGEROUS ASSIGNMENT	2 shows	
DAVE GARROWAY SHOW	Prescott killed	8/8/49
DOUBLE OR NOTHING		7/11/48
DUFFY'S TAVERN	1.	
GARRY MOORE SHOW	Pierre, Singing Dog	1946
GARRY MOORE SHOW		11/22/49
GARRY MOORE SHOW		11/22/49
GARRY MOORE SHOW		11/23/49
GARRY MOORE SHOW		11/23/49
GENERAL ELECTRIC PROGRAM		11/27/52
GRANBY'S GREEN ACRES	audition, end on side 2 35 min.	3/30/50
HENRY MORGAN SHOW	3.	2/26/47
HERE COMES McBRIDE	Severn murdered in room	5/19/49
HOLLYWOOD PREVIEW		1946
HONEYMOON IN NEW YORK		7/28/48
INFORMATION PLEASE		1/30/48
LIFE BEGINS AT 80	last show of the series	9/24/49

A Sampling of Our TV Shows

accession #	Title
B-TVC-02-1	CORONADO 9 {w/Rod Cameron}
B-TVC-05-1	CHECKMATE w/Doug McClure
B-TVD-01-1	DON McNEILL {2 shows}
B-TVD-01-2	DON McNEILL's BREAKFAST
B-TVD-01-3	DON McNEILL's TV CLUB
B-TVD-15-3	DuPONT SHOW OF THE WEEK
B-TVF-02-1	FIVE FINGERS + DICK TRACY
B-TVM-07-1	MEET McGRAW {Frank Lovejoy}
B-TVU-16-1	THIS MAN DAWSON
B-TVW-08-2	WHAT'S MY LINE {4 shows}
B-TVW-08-3	WHAT'S MY LINE {4 shows}
R-TVU-11-8	BURNS & ALLEN + J. Gleason
R-TVC-10-3	COLGATE COMEDY HOUR {2}
R-TVC-10-4	COLGATE COMEDY HOUR {2}
R-TVG-02-1	GRINDL {w/Imogene Coca}
R-TVG-07-3	GREAT GUARDIANS + {2}
R-TVM-05-2	McHALE'S NAVY {4 episodes}
R-TVT-07-2	TOPPER {4 episodes}
R-TVT-07-3	TOPPER {4 episodes}
R-TVT-07-4	TOPPER {4 episodes}

And a Sampling of Our Many Vintage Movies {for rental or sale}

0-35	Oil For The Lamps of China	[1935]	A-63-1	Adventure In Iraq	[1943]
S-8887	Stanley & Livingstone	[1939]	C-596	Crack in the World	[1965]
B-307	Big Broadcast	[1932]	0-219	Our Miss Brooks	[1956]
D-541	Duffy's Tavern	[1945]	E-60	El Cid	[1961]
I-75	I Love A Mystery	[1945]	I-190	Intolerance	[1916]
K-1	Kameradshaft	[1931]-France	T-258	Them !	[1954]
T-537	Tillie and Gus	[1933]	H-117	Heavenly Days !	[1944]
K-170	Krakatoa—East of Java	[1969]	L-276	Life of Riley	[1948]

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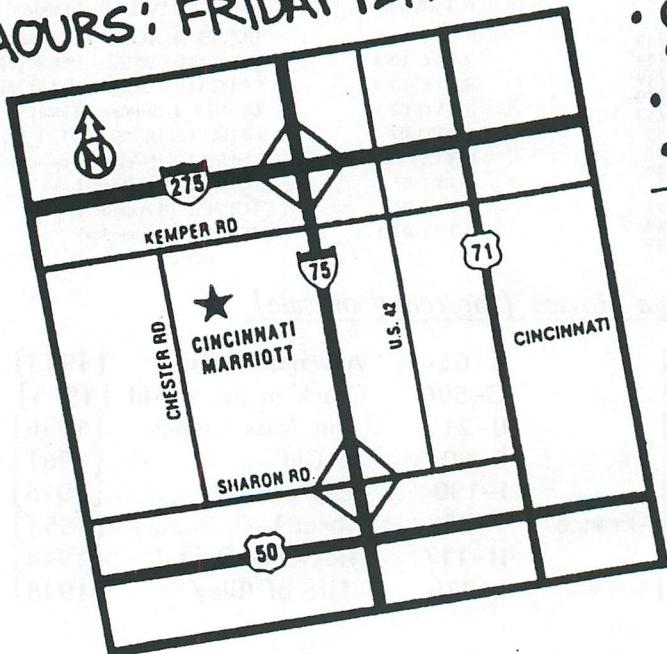
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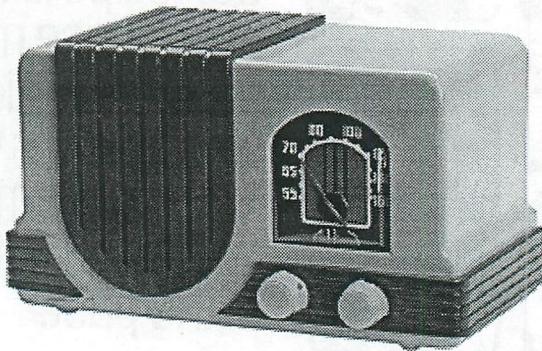
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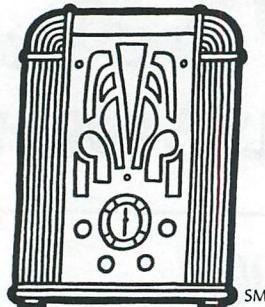
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LOGS AND LISTINGS FOR COLLECTORS OF OLD-TIME RADIO PROGRAMS

HELLO AGAIN: Now in its 28th year, Hello Again is the oldest independent newsletter dedicated to the traders and collectors of old-time radio shows. Much of the information it contains is contributed by collectors including: problems and techniques in dubbing, tape quality, what different collectors are doing and what they are looking for, updated info about new radio shows being circulated and logs related to old-time radio, deaths of radio personalities and much more. It also keeps you up to date on the annual Friends of Old-time Radio Convention. The next convention is Oct. 22 - 24, 1998 at the Holiday Inn-North, Newark, NJ.

The first issue received includes listings of all OTR clubs, publications, many dealers, all logs available and many radio stations playing OTR. It runs about 4 to 8 pages an issue.

Subscription is \$15.00 a year for 6 issues per year. Send a SASE for a complimentary copy. Back issues are \$2.50. Ads are accepted.

SUSPENSE LOG: This 50-page log lists every show chronologically and alphabetically. Each entry lists date, title and up to 2 performers when known. It also includes an introductory part listing directors, producers, musicians, sponsors and other important information. This log was revised in **October of 1996**. Cost is **\$9.50** including P&H.

CBS RADIO MYSTERY THEATER: This 100-page log lists every show chronologically and alphabetically. Each entry lists date, title and up to 3 performers when known. Written in 1996, this log costs **\$15 plus \$2** for P&H.

MORE LOGS AND LISTS: (All are complete unless indicated)

All circulating shows indicated on Benny, Lux, Fred Allen, ILAM, Mercury Theater, Theater Guild on the Air and Columbia Workshop logs

Jack Benny (Updated in October, 1996)	\$10.00
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October 4, 1997



Terry Ross